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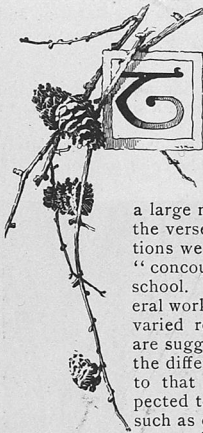
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THE INDUSTRIAL ART SCHOOL OF THE PENNSYLVANIA MUSEUM AT PHILADELPHIA—III.

BY HOWARD FREMONT STRATTON, DIRECTOR OF THE ART DEPARTMENT.

ILLUSTRATED WITH DRAWINGS BY STUDENTS OF THE SCHOOL.



O O "eat, drink and be merry" is not enough for the satisfaction of life. We must add the grace of gratitude. We must give thanks, not only that "we hae meat," but that "we can eat," as the words of our quaint motto express it.

The main purpose in selecting from a large number the six designs which embody the verse is to show what different interpretations we are enabled to get by the system of "concours" which has been established in the school. A single subject is given to a class of general workers, the requirements stated and most varied results attained. All sorts of subjects are suggested, and the student who enters into the different undertakings gets a practice akin to that of a "general designer," who is expected to handle an extensive range of work such as comes to the office of a man who has no special reputation in a "line." Often this

is not congenial work, but a certain amount of it is really advantageous and makes a *worker* ready and alert and less likely to get into a rut.

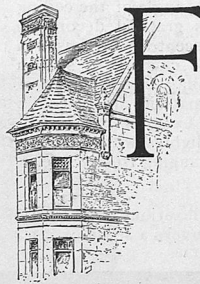
The chief end to be attained by "design" or "composition" in a school is to get the student to *think*, and first of all to think about design in a general way—to try to understand the principles which govern *all* good design and learn that the difference in design is more *technical* than a change of principles. In other words, to think about design in a way that will give him *good taste*, and with that and a knowledge of the best things which have been done, and some technical skill, he may be reasonably confident of his future place in this world at least.

DECORATIVE NOTES.

THE pseudo-classical style of furniture which prevailed in England about seventy years ago, on which our own Colonial style is largely based, and the weak and miserable imitations of so-called "Gothic" which soon afterward followed, have happily died away; and we have of late years seen a revival of a better school of artists in consequence of the many collections of fine furniture—the shrines and carved work of the middle ages; the chests and caskets of the 15th century; the cabinets, chairs and tables of the Renaissance; the splendid marquetry and boules of the period of Louis the XV. and his successor; the exquisite carving of the days of Anne of England—which have been carefully studied by our modern craftsmen:

NO furniture has ever excelled that made in France during the brilliant period of the period of Louis XVI. Two artists are especially famous—Riesener as a cabinet-maker, and Gouthière as a maker of gilt metal mounts. Riesener used chiefly rosewood, tulip, maple and laburnum. Wreaths and bundles of flowers, exquisitely finished and boldly designed, form the centers of his marquetry panels, which are often plain surfaces of one wood. On the sides, in borders and compartments, we find diaper patterns in three or four quiet colors. Gouthière worked with Riesener and his contemporary, David Roentgen; all their best pieces are finished with his mounts. The gilding on these mounts is so good and has been laid on so massively, that the old metalwork has in general suffered no material injury down to our own time, and needs but little to restore it to its original luster. A magnificent cabinet is in the royal collection at Windsor. No signature has been found on this, although Riesener's name is commonly stamped upon some panel or part of the oak lining, but the admirable modeling of the flower borders and the perfection of the mounts leave no doubt that the makers were Riesener and Gouthière.

THE MONTANA CLUB.



FROM photographs recently to hand we learn that the star of clubdom, like the star of Empire, Westward takes its way. The Montana Club, of Helena, Montana, occupies a building designed especially for the purposes for which it is being used, and is furnished and decorated in a manner that betokens the substantial comforts and the æsthetic surroundings that a club man desires. The general style of the club building is Romanesque, and the material used is granite for the first story and pressed brick with colored sandstone for the upper portion. The general

design is bold but attractive, the building having two fronts, at the intersection of Sixth and Fuller avenues, which are picturesquely broken up with bays, gables and dormer windows. There is a tower on the main corner of the building, which at the main floor forms a cosy nook for the reception room, and at the floor above answers a similar purpose for the reading room. Above the fourth floor the tower takes an octagon form, forming at that story a nice corner room for members and at the fifth floor becomes an open loggia, from which a grand view can be had of Helena and the surrounding country.

While the exterior presents the idea of solidity and grandeur, the interior conveys a lasting impression of magnificence and comfort.

VESTIBULE.

Going into the vestibule from the Sixth avenue side through the two massive doors of the main entrance, over a cream-toned marble floor, the visitor is agreeably impressed with the luxury and splendor to follow, from the keynote formed by the richly paneled wood work, embellished with panels of solid relief in Titian red and gold tones. On the newel post leading to the grand entrance hall above is an electric fixture of exquisite workmanship and form, with incandescent globes forming a beautiful cluster round a large center made in the form of an old-fashioned lantern.

GRAND HALLWAY.

Ascending the broad stairway, one of the finest architecturally-planned halls ever attempted meets the view. Walking to the opposite end one passes stately rooms on each side, opening from it through doors of grand proportions invitingly beckoning him to enter. Turning around at the further end of the hall, the visitor gets a good view of the magnificence that has been created here by mechanical skill. Looking from the grandly proportioned hall, panelled in beautiful tones of Indian reds, relieved with a unique decoration in a design of the same character and carpeted with Indian rugs, one sees at a glance the interiors of no less than ten rooms, all decorated to make a perfect blending of colors and so as to give that lifelike effect and radiant glow of contrast of color only obtained by famous artists in their masterpieces.

RECEPTION ROOM.

To the left the first of the series of rooms is the reception room. It is a room of large proportions and beautiful architectural feature, embellished with a decorative treatment of ivory white and gold seldom excelled for its purity in treatment throughout, from its carpets, portieres, decorations and furniture, to its mantels, tiles, electric fixtures and woodwork. Every feature and color is designed especially to blend with the other, forming a most perfect scheme throughout. This room is decorated in the Renaissance style. The walls and ceiling are paneled with hard wood enriched with carved relief, each embellished with frescoed panels. The portieres are of ivory and gold. Antwerp velours, finely embroidered with metallic thread and silk designs by Parisian artists employed for the work. A soft carpet of royal Wilton supplies a fitting frame for the picturesque furnishings. A deeply tufted circular divan in rich gold moiré silk occupies a prominent place in a half circular end of the room, and will give the scheme of color for the upholstery in fauteuil and sofas with white mahogany carved and gold frames. Gilded tables find appropriate places, while